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SPECIAL ANNOUNCEMENT

Following the Summer issues of
July 17, August 14, there will be one
more on Sept. 18, after which the
weekly issues will commence a new
volume beginning with Oct. 16.

THE JULY BURLINGTON

Copies of the July Burlington reached
this office unfortunately just too late
for editorial notice in the American
Art News of July 17. This latest num-
ber of the Burlington magazine con-
tains a highly interesting article on
Chinese figured silks, the result of
excavations by Sir Aurel Stein, drawn
and described by F. H. Andrews. These
silks are polychrome examples of the
Han period of beautiful design and rich
colors. An eighth article appears on
enamels of the school of Godefroid de
Claire, written by H. P. Mitchell, and
generously illustrated. Henry Newton
Veitch contributes a second instalment
of his article on Sheffield Plate pro-
fusely illustrated, and Archibald G. B.
Russell describes the Graham Robert-
son collection. Mr. Robertson special-
ized on Blake drawings and to his
original nucleus obtained direct from
the Butts family he was able from time
to time to make valuable additions until
his Blake collection has become un-
equalled. Roger Fry describes briefly
a portrait by Lorenzo Lotto, shown in

an excellent full-page reproduction, and
Cyril G. E. Bunt discusses early Amer-
ican Art as shown at the Burlington
Fine Arts Club in a recent exhibition.
In conclusion, there are auctions and
reviews as usual, the Monthly Chron-
icle, and also a letter by John Ruskin
on Monumental, Memorial and
Sepulchral Statuary. Altogether a very
satisfactory number.

A SUGGESTION

The Johnson and Elkins collections
have been the subject of late of a
deluge of sensational journalism, the
headlines invariably proclaiming the
loss of valuable works of art to Phila-
delphia and their unavoidable migra-
tion to Manhattan. The two factors
in the disposal of these precious be-
quests, the Law and the Estate, are
far too obvious to be overlooked or
trifled with by such a wide-awake
municipal force as Philadelphia pos-
sesses, and in the fulness of time these
two powerful assemblages of art will
be duly housed in the great museum in
Fairmount Park in perfect accord with
the requirements of the law and the
desires of the testators' heirs. Of that
there can be no doubt. New York is
not looking for tid-bits that may chance
to drop from Pennsylvania sideboards.
The Metropolitan Museum is abund-
antly occupied in stewarding its own
already vast resources.

The thought arises that scattered
throughout the States are numberless
communities that would be more than
delighted to be started on the primrose
path of the Permanent Collection.
Why can not the great museums clean
out from time to time their well-
stocked basements and do some prun-
ing in their galleries—their ensembles
would not suffer but on the contrary
would benefit and many a little town
would kindle bonfires of joy. But this
idea might seem too altruistic to be
deemed practical. "To him that hath"
prevails unfortunately as deeply in art
as in other pursuits of life. Museums
should absolutely decline all gifts and
bequests saddled with any condition;
they would then retain the power to
bestow works of art wherever their
advisory committees might deem it
expedient.

THE EXPORT TAX

A special cablegram to the AMERICAN ART
News clears up all doubt about the new tax;
it reads as follows:

"Government new art export tax works
before nineteen thirty under five thousand
francs, 15% to twenty thousand value, 20%
above twenty-five. No export tax works
imported France since war began."

OBITUARY

Emma Lambert Cooper

In the death of Emma Lambert Cooper
(Mrs. Colin Campbell Cooper) which oc-
curred at the home of her sister, Mrs. John
M. Steele, at Pittsfield, Monroe Co., N. Y.,
on July 30, the American art world mourns
one of its best women painters, as well as a
sincere friend and an untiring worker for
the high ideals she had established. She
was born in Nunda, N. Y., studied under
Harry Thompson in Paris, J. Kever in Hol-
land and Wm. M. Chase in N. Y. She was
a member of the Womans Painters and
Sculptors Assn., the American Water Color
Society, Society of New York Painters, the
Water Color Club and the N. Y. Water-
color Society. Her work was well known
throughout the country, having been ex-
hibited in all of the leading galleries and
exhibitions. She was a brilliant colorist, a
good draughtswoman, and with inherent
good taste always selected subjects that
had individual attraction. Her work re-
ceived awards in the Columbian exhibition,
Chicago, 1893, the Atlanta exposition, 1895,
the St. Louis exposition, 1902, and in the
Woman's Art Club, 1907. A woman of
sterling worth and an artist of distinction,
she will long be mourned by her many
friends.

ROME

July 23, 1920.

The International Exhibition of Painting
and Sculpture at Venice is still the chief
object of contemporary art interest in Italy.
The two sensations of the exhibition have
been the work of the Spaniard Frederick
Beltran Masses and the Russian Archi-
penko. The former has a rather florid and
sensual style, derived from Goya, but is as
much Parisian as Spanish. Grafted on his
Catalan breadth of manner there is a good
deal of the exasperated refinement of the
more decadent French schools. Archi-
penko's anatomical and geometrical ab-
stractions touch the public interest through
curiosity. They may mean anything or
nothing, and then they have the quality of
being "different." It has even been sug-
gested that the diabolical flavor in the
name "Archipenko" has something to do
with the great interest this man's work
arouses. Among French artists, Cezanne is
represented, though not adequately. For
Holland Van Gogh has nine paintings.
The American artists, united for the first
time here in one pavilion, are mostly the
younger men. The older American masters
such as Whistler and Sargent are absent.
Among the American section, the paintings
of Eakins, Redfield and Rockwell Kent have
aroused interest. The exhibition is truly
an international one, though some countries,
England for one, are not represented. With
Venice fast regaining her old fame and
fashion, the show will be seen by all the
élite of cultured Europe.

A very delightful exhibition is being held
at Ferrara in the Diamanti Palace. Ancient
and modern paintings of Ferrarese artists
are on view, and on the day of the opening
a concert of old music was given. One of
the men whose works have made some stir
here is the sculptor Minerbi, whose "Vir-
gulto" unites delicacy with strength.

In Rome we have had this week an ex-
hibition of some German expressionists at
the Casa d'Arte Italiana. Among the ex-
hibitors are Goetz, Thomas Ring, Willy
Zierath. The paintings and drawings are
mostly abstract developments of the Kan-
dinsky school. The show is especially in-
teresting, perhaps for the fact that it ini-
tiates a series of exchange exhibitions be-
tween Italian and German artists of all the
modern schools. At Rome we have also
had shows by Pazzini at the Casa Bragaglia
and by Goglia at the Palace of the Belle
Arti.

A Find in Statuary

The recent discoveries of some magnifi-
cent Etruscan statues at Veii, near Rome,
belong, perhaps, more to the department of
archeology than art, but the artistic value
of the Apollo and the Mercury is such
that these terra-cottas, discovered by Pro-
fessor Giglioli under dramatic circum-
stances, will in time take rank with some
of the greatest examples of classical statu-
ary. The statues, which are life-size, are
now in the Etruscan Museum in the Villa
Giulia in Rome, but are not yet shown to
the public. The awe-inspiring Veii Apollo
must surely rank high among hitherto dis-
covered works of Ionic-Etruscan origin.

A national art exhibition will be held in
Rome in the Autumn to celebrate its fiftieth
anniversary as capital of modern Italy.

The housing crisis has made it practically
impossible for a painter to get a studio in
the capital now. An appeal has been pre-
sented to the Minister for Fine Arts, urging
that steps be taken in the matter. Some
little time back the few available studios
in Rome were snapped up by people who had
nothing to do with art, but chose to rent a
studio since it was impossible to find an
apartment or flat. Many of the ground-floor
studios in the Via Margutta—Rome's little
Latin Quarter—are now occupied as
garages. The shortage of studios is work-
ing real damage to the painters here, espe-
cially the young ones. Edward Storer.

AMSTERDAM

The sensation of the season in the Euro-
pean art world has been caused by the re-
cent purchase at the last Christie sale in
London of a genuine Rembrandt. Mr.
Jacques Goudstikker, son of the famous
dealer in the Kalverstraat, bought the can-
vas for 4,800 guineas.

The painting, about 3 x 4½ ft., was in
such poor condition that many doubted its
genuineness.

It has since been restored by the famous
Mr. de Wild of The Hague, under whose
treatment the splendid qualities of the great
Dutch master have been revealed. It is
called "The Two Philosophers" and repre-
sents Heraclitus, seated to the right, in a
magnificent yellow mantle, weeping over
worldly matter, while Democritus stands
by, scoffing at material things. Both old
Greeks are contemplating a globe. The
figures are life size, and the work belongs
to Rembrandt's best period at about 1660.
It is evidently a contemporary of the Altman
picture, "Pilate Washing His Hands," at the
Metropolitan Museum and of the "Saul and
David" owned by Dr. Bredius of The Hague.

Mr. Goudstikker is being congratulated
upon this splendid find. Mr. Hofstede de
Groot and also Mr. Martens, director of
the Mauritshuis, have pronounced it a

masterpiece. For many years it hung in
an obscure place in the house of the West
family, near Stratford-on-Avon, until it was
put up for sale at Christie's. On this occa-
sion Mr. Goudstikker also procured an ex-
cellent Hobbema, a landscape of unusual
size, now on exhibition at the dealer's gal-
lery. Besides, there is an exquisite small
portrait of a woman in a blue coat trimmed
with white fur, by Vermeer, said to be the
only one of this painter's 58 works now for
sale on the market. The other fine old
paintings shown here are proof of the high
standard of art always to be seen at this
gallery.

The Hague

The local Museum of Arts and Crafts
has turned over two of its rooms to an
exhibition of Tibetan paintings, about eight
in number, for the most part old temple
banners of the XVII and XVIII centuries,
in a splendid state of preservation. The
colors are exquisite and the subjects repre-
sent gods and demons in various attitudes.
Aside from their historical value, they are
highly decorative.

CHICAGO

The International Exhibition at the Art
Institute deserves a better occasion than
the summer season but, even so it has not
been unappreciated. Chicago is so much of
a summer resort that its population does
not vary in numbers as much as in person-
nel during the hot months and for once
the many strangers within our gates have
opportunity to witness at the Institute a
passing exhibition of the very first impor-
tance. About three-fourths of the original
collection is here and it makes an impres-
sive showing. This exhibition having been
seen and reviewed in the East, further com-
ment is unnecessary. The Mueha exhibi-
tion has proven so popular that the time
has been extended to another thirty days.
These with the loan exhibitions make the
Institute a most interesting place.

Two well known educators and authori-
ties on aesthetic matters have been added
to the faculty of the Art Institute. The
coming of Miss Evelyn D. Hansen, dress
demonstrator from the State Normal school
of Wisconsin to take charge of the Dress
demonstration work for the Extension de-
partment has been widely heralded in the
press and her work is expected to prove
most beneficial throughout the middle west.

September 1st Mr. Robert Harshe will
assume the duties of assistant Director and
head of the Art School at the Institute. He
is so well known in the East for his work in
bringing about the international exhibi-
tions that every one will at once realize
how very important an addition he will be
to the staff of Chicago's greatest force for
culture.

J. W. Young is spending the month in
Denver with an excellent collection of
works of art. His exhibition in the West
is being most substantially appreciated and
much commented upon by the leading
papers of the Colorado metropolis.

Carson, Pirie, Scott & Co. report a splen-
did business for the month just passed.
Among their large sales was that of one of
the finest and most important Rangers on
the market.

The Anderson galleries on Michigan Ave.
have just secured a large Reynolds which is
characteristic and beautiful, a Sir Peter
Lely, lovely in color, a Stuart portrait of a
man, an Innes of considerable size painted
in the nineties, and rich with autumn color,
and a small but very fine Homer Martin.

O'Brien's are featuring a collection of
prints and etchings by Zorn, Hayden,
Whistler, M. A. J. Bauer, Legros and Le
Pere. This department is growing rapidly
in favor with the Chicago public.

Joseph Kleitsch has left for White Plains,
N. Y., where he will be at Gedney Farms
Hotel, painting portraits of Mrs. Herbert
Spencer Martin and her son. These may
perhaps be seen at his forthcoming exhibi-
tion here in Autumn, with other portraits,
character sketches and landscapes done last
season at Laguna Beach, Cal.

Robert Grafton has just completed a por-
trait of Mrs. Will Davis, Jr., a charming
informal study of a pretty woman over the
tea cups. Sigurd Schou is on his way to
Porto Rico to paint markets and harbors.
His brilliant and colorful style augurs well
for success in this field.

The death of Samuel C. Scotten former
wheat king and director in various large
enterprises removes from the art world one
of its most generous patrons. Mr. Scot-
ten's collection is insured at one million
and a half. It includes over seven hundred
paintings, besides matchless rugs, porce-
lains, bric-a-bracs, bronzes, ivory carvings
and other curios. A collection of souve-
nirs of Napoleon reveals the romance of a
boyhood spent in poverty and hard work,
which found in a book on the great Corsi-
can its inspiration to endeavor achievement
and the final success of a great captain of
industry.

Evelyn Marie Stuart.

The New Monterey Hotel at Asbury
Park is showing a collection of paintings
and miniatures by Nicolas S. Macsoud. The
exhibition opened this week and will be
on view until September 6.